

American Art News

VOL. XI, No. 21. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

LIBRARY OF THE
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MAR 22 1913
1913
LIBRARY DIVISION

NEW YORK, MARCH 22, 1913.

12 Pages.

SINGLE COPIES, 10 CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings. Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood porcelains.

Keleian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Powell Gallery, 983 Sixth Ave.—American paintings.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains, and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Keleian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Samson—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

PHILA. MUSEUM PLANS.

Work will soon begin on the Municipal Art Gallery, of which it is reported Dr. Wilhelm Valentiner of the Metropolitan Museum, will be the Director, at the head of the Parkway, Fairmount Park, which is to cost \$3,000,000. The committee in charge of the Museum consists of Mr. Price, Chairman, Messrs. P. A. B. Widener, T. De Witt Cuyler, Edward T. Stotesbury, George S. Webster, Sidney W. Keith and Mayor Blankenburg.

The plans call for 26 all side lit galleries on the first floor and 38 galleries on the second floor. On this floor several small galleries are grouped around larger ones, with which they communicate which will permit grouping together special exhibitions when desired.

Among the private galleries that will be tributaries to the Municipal Museum are those of Messrs. P. A. B. Widener, John G. Johnson, John H. McFadden, E. Burgess Warren, George W. Elkins, E. T. Stotesbury, John Wanamaker, Mrs. George Thomas, and a number of others.

Mr. Widener, according to close friends, has intimated frequently that the construction of a fit, fireproof Art Museum by the city would be followed by donations to it of some of the most famous paintings in his possession.

Mr. John G. Johnson's interest in a Municipal Museum is well known, and there is every prospect that his treasures will benefit the new gallery.

The collection of Mr. Elkins, while smaller than that of Messrs. Widener, or Johnson, contains some fine examples of great English and Continental artists. Mr. Elkins, it is known, is also favorably inclined to the Municipal Museum.

Mr. John H. McFadden, President of the Philadelphia Art Club, is another notable collector who is counted on to add to the treasures of the new gallery.

The collection of Mr. E. Burgess Warren includes some of the finest examples of the Barbizon painters in America. The galleries of Mrs. Thomas and of Mr. Stotesbury are also rich ones.

BESNARDS IN CINCINNATI.

Notwithstanding the article of Mr. W. Francklyn Paris in the March "International Studio," on Albert Besnard and his work, and his cheery advance notice on the exhibition of the artist's work to be held in the Museum of French Art here, and which was announced for this month—the exhibition did not come here from the Boston Museum where it was first shown, but has gone instead to the Cincinnati Museum, where it will be on through Mar. 30.

It is reported that the French Museum authorities failed to arrange the required bond with the N. Y. Custom House covering the exhibition. It seems strange that the Cincinnati Museum, at a comparatively remote point from Boston, the original port of entry, should have found no Custom House difficulties, as far as is known, in arranging for the exhibition—especially as the public has been frequently informed of the close and cordial relations of the officials of the French Museum with the French Government. It would seem as if these claimed relations would have influenced the French Government to intercede with Washington to help out an exhibition of French pictures in a French Museum, established in the Metropolis.

WHO BOUGHT FREAK ART?

Although sales of some seventy-five pictures were reported at the recent Armory exhibition much mystery envelops these sales, and especially the purchasers, and the management of the Show is apparently unwilling to furnish any information on the subject.

It is currently reported that this secrecy may have something to do with the Custom House regulations covering "pictures imported under bond for exhibition purposes only," although as these regulations provide for the payment of duties on any works sold in such bonded exhibitions, it is difficult to see how there could be any confusion on this point.

It is also reported that a dealer purchased the majority of the "Cubist" pictures, with the idea of showing them through the country next summer. This dealer is said to have paid \$300 for the famous "Nude Descending a Stairway," and to have been offered \$500 for it several times since his purchase, which offers he has refused.

Paris.

Charles Brunner—High-class pictures by the Old Masters.



BROTHER AND SISTER.

By M. Jean McLean.
Awarded 2d Hallgarten Prize—Academy Exhibition.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photograph Co., 305 Madison Ave.—Etchings and drawings by Augustus Koopman, Mar. 17-31.

Brooklyn Institute, Eastern Parkway, Brooklyn, Jeanne d'Arc Exhibition.—J. G. Shepherd and L. Lehmer pictures. Sculptures by Bessie Potter Vonnoh. Through March. Admission free.

Carroll Studios, 64 West 38 St.—Paintings by Fred Dana Marsh, to Mar. 30.

Catholic Club—Paintings by G. Previati, to Mar. 31.

Century Club, 7 West 43 St.—Exhibition of sketches by E. H. Blashfield, to Mar. 31.

Charles Galleries, 718 Fifth Ave.—Lowengard collection early Italian Faience, Limoges, enamels, etc., to Mar. 25.

Cottier & Co., 3 East 40 St.—Modern selected American, French and Dutch paintings, to Mar. 29. Pastel and Gouache portraits by Daniel Gardner, to Mar. 25.

Crosby & Co., B'way & 74 St.—Exhibition of etchings by D. Shaw MacLaughlin, to Mar. 31.

Durand-Ruel & Sons, 6 West 36 St.—Oils by John Lewis Brown, André D'Espagnat and Zandomenghi, to April 5.

Ehrich Galleries, 463 Fifth Ave.—Etchings by Leigh Hunt, Mar. 24-April 7.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition 17th Century Dutch paintings, to April 1.

Folsom Galleries, 396 Fifth Ave.—Paintings by late Allen B. Talcott, recent works (color emotions) by Augustus Koopman, to April 2.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Paintings by Walter Gay of Paris, some loaned by collectors and Luxembourg and Met. Museums, through Mar. 29.

Herter Galleries, 841 Madison Ave.—Oils by Edmund Greacen and Ossip Linde, also English garden ornaments, to Mar. 31.

Hodgkins Galleries, 630 Fifth Ave.—Pictures and sculptures portraying children of XVIII century.

Knoedler & Co., 556 Fifth Ave.—Portraits by Louis Mark, and Old English prints, to Mar. 29.

Catherine Lorillard Wolfe Art Club, Grace House, 802 B'way.—Annual members' exhibition, to Mar. 31.

Lotos Club, 110 West 57 St.—Exhibition of Modern British Paintings and Old Ivories from the collection of Mr. George A. Hearn, Mar. 23-30.

Macbeth Galleries, 450 Fifth Ave.—Landscapes by F. K. M. Rehn and John Carlson, to Mar. 31.

Macdowell Club, 108 West 55 St.—Fourteenth Group, six women and two men painters, of the Younger School, to April 1.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 55 Fifth Ave.—Exhibition of "The Ten American Painters," Mar. 12-30.

National Academy of Design, 215 West 57 St.—Annual exhibition to Apr. 20. Admission, 50 cents. Open week days 9 A. M. to 6 and 8-10 P. M. Sundays 1-6 P. M.

National Arts Club, 119 East 19 St.—Exhibition of the Applied Arts of Germany, Mar. 13-31.

New York Public Library—Chicago Etchers Society display.

Photo-Scession Gallery, 291 Fifth Ave.—Exhibition of studies made in New York by Francoise Picabia, to April 5.

Powell Gallery, 983 Sixth Ave.—Oil and watercolor tempura paintings by Harriet S. Phillips. Small sculptures and pastel drawings by Albert Humphreys, Mar. 13-27.

Ralston Galleries, 567 Fifth Ave.—Paintings by Thomas R. Congdon, Mar. 17-29.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Wilhelm Funk, to Mar. 31.

Salmagundi Club, 14 West 12 St.—Annual oil exhibition, to Mar. 30.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

American Art Association—At the American Art Galleries, 6 East 23 St.—American paintings, forming collection of Mr. William T. Evans. Exhibition opens Mar. 26. Sale Plaza ballroom, Monday-Wednesday evenings, 8.15 o'clock, Mar. 31-April 1-2, 8.15 o'clock.

Fifth Ave. Art Galleries, 1-5 West 45 St.—Antiques and paintings owned by John

Fenning. Sale antiques—Monday, Mar. 24, and following afternoons at 2.30 o'clock. Pictures Thursday-Friday evenings, Mar. 27-28, 8.30 o'clock.

Metropolitan Art Association, 15-17 East 40 St.—Hawkins-Allison collection paintings, Mar. 27-28, 8.15 P. M. Prints from collection Mrs. Elizabeth D. Levy sale, Mar. 31-April 1, 8.15 P. M.

EXHIBITIONS NOW ON

Rare Tapestries at French's.

A remarkable series of Flemish tapestries, woven in gold thread and silk, and with great beauty of color and design, has been acquired by P. W. French & Co., 6 East 56 St.

The set, evidently brought to Spain at the time of Charles V, was made during the best epoch of the Renaissance and in these four hundred years shows no appreciable evidence of wear or age.

Sketches by Old Masters.

A selection of 100 examples from the collection of four hundred sketches by Old Masters, formed by Joseph Green Cogswell, first superintendent of the Astor Library, has been loaned for a few days by the present owner of the collection, to the Colony Club, where they are now on exhibition, this being the Club's first art exhibit on this season.

The drawings represent fifty artists and include examples of Tintoretto, Ribera, Raphael, Durer, Lucas van Leyden, Watteau, Boucher, Van Loo, Guido Reni, Carracci, Caravaggio, Maratta, Giordano and Guercino. The display is important, interesting and educational.

Leslie Lee's Mexican Portraits.

Leslie W. Lee is showing at the Moulton & Ricketts Gallery, No. 537 Fifth Ave., seven portraits of typical Mexican characters, painted at Cuernavaca, and a landscape—a distant view of Popocatapetl.

Some of the portraits have been seen here before, but these, and two more recent ones, are worth studying again. The artist has rare skill in characterization, and a brilliant color palette. His rendition of the strong featured cruel swarthy Mexican laborers and guerillas is forceful, and the painting of their rich, high-keyed crimson and yellow cloaks and huge yellow sombreros is remarkably truthful and most effective.

XVIII Century Children Portraits.

Pictures and sculptures portraying fair children of the XVIII century, together with four fine examples in oil of Philippe Mercier (1689-1760) are shown at the E. M. Hodgkins Galleries, 630 Fifth Ave.

Of the child subjects, the two small, well-known oval pastels by Sir Joshua Reynolds, "Cupid as a Link Boy" and "Mercury as a Pickpocket," both of which have been engraved, form a notable pair. Three fine examples by John Russell, the early English pastelist, are the portraits of his niece, Anne, and of the brothers, Daniel and De Lisle Gregory. The last was shown three years ago in Paris at the Cent Pastels Exhibition. A charming portrait of a little girl by Beechey is also of interest.

The French school of the period is represented by a portrait, in oil, notably the daughter of Louis XV, Henriette, by Alexis Le Bel, the Court painter of children at Versailles, during that period. A fine example of the brush of the Italian, Vittore Ghislandi, is presented in the "Portrait of a Boy"—his favorite model, which was exhibited in Florence in 1911 in the Exhibition of XVIII Century Artists.

The sculptures comprise two remarkable Louis XVI bronze heads of children by Pigalle, the greatest sculptor of children in France, during the middle of the XVIII century; a youthful "Satyr" in marble, unknown, and a bisque Sévres figure of Cupid, "Garde à Vous," of characteristic delicacy and beauty, by Falconet, whose position as Director of the Sévres works was the same as that of Boucher at the Gobelins in 1753.

A pair of Louis XV bronze candelabras, together with four Dresden porcelains (1750), from the collection of Comte Massine-Antrim, constitute the rest of the display.

The Mercier paintings consist of three large square panels, goddesses of "Poetry," "Love" and "Painting," together with "Pamela." Tallyrand's bed, an extraordinary Empire piece, secured from the Tallyrand family, is also still on view in these galleries.

Modern French Painters.

An exhibition of oils, with strong appeal to lovers of the horse as well as art lovers in general, is that of 18 hunting and mili-

tary subjects by John Lewis Brown, at the Durand-Ruel Galleries, 6 West 36 St., to continue to April 5.

Many of the canvases shown were painted during the best period of Brown's work (1887-1890). The artist had a knowledge of the horse, based upon wide experience as a judge in purchasing horses for the French Army, in which he served for many years. Degas is said to have referred to him in many instances in painting the animal—so great was his knowledge.

His work is broad and of great brilliancy, but a few examples have a more somber coloring and lower key.

In this same exhibition are 20 figure subjects by French painters of the day. André's interiors with figures, Zandomenghi's nudes and heads, and D'Espagnat's landscapes with figures, all typically colorful.

Old English Colored Prints.

In a lower gallery at Knoedler's, there is now on a well selected exhibition of some 29 old English color prints, including a number of well-known sporting subjects. Especially to be noted are four admirable plates of the "Cries of London," the County Ale House plates by Morland and James Ward, engraved by Wm. Ward, F. W. Tomkins' "Morning and Evening," after W. Hamilton, and Ward's "Visits," after Moreland. Of the sporting subjects there are the well-known "Liverpool, Umpire" and Birmingham Tally-Ho, and the sets of four by T. Sutherland, after Henry Alken, and by R. G. Reeve, after the same painter, depicting the "Fox Hunt." All the plates are in exceptionally fine condition.

Portraits by Louis Mark.

Louis Mark, a Hungarian portrait and figure painter, who studied in Budapest, his native city, Munich, and Paris, and who has portrayed, during his stay in America of the past three years, a number of prominent Americans, is showing 19 recent portraits at the Knoedler Galleries, 556-558 Fifth Ave., through March 29.

The best works in the present display are the small cabinet sized portraits of Mrs. Charles B. Alexander and Mrs. Joseph Rowan, and that of Pirike, a quaint costumed and coiffured maiden perched in the corner of a large sofa, the full-length, seated presentations of Mrs. T. J. Oakley Rhinelander and Mrs. James B. Clews, the latter marred by too big a hat; the bust presentation of Miss May Burroughs, and especially the standing portrait of the well-known Messrs. Henry Clews and Alex. Conta, and the seated portrait in yachting costume of Commodore Robert E. Tod. All these have the merit of being faithful likeness and indeed the catching of a likeness seems to be the artist's forte.

He is very skillful in the rendition of rich textures of delicate shades, and his painting of the silver shot gown of Mrs. Kidder is dexterous. As said above, the artist is surprisingly variable in his work, and, while he disappoints at times, he again agreeably surprises.

Portraits by Wilhelm Funk.

That at times brilliant, always interesting, and facile portraitist, Wilhelm Funk, who inspires unstinting eulogy from a host of admirers, and seems to provoke undeserved condemnation at times, from some who are not admirers of his work, is showing 14 recent portraits at the Henry Reinhardt Galleries, 565 Fifth Ave., through March 29.

Whatever may be the artist's shortcomings—the chief of which, from the writer's viewpoint is that of carelessness in drawing at times, with consequent faultiness—no fair-minded art lover, it would seem, can question his ability, and his dash and strength. His present canvases give to the Reinhardt Galleries a brilliance of color and a sense of power that are most attractive and alluring. That Mr. Funk can portray character cannot be doubted after an inspection of his three-quarter length, seated presentation of the well-known Geo. A. Kessler of "Imperial Brut" fame. There is something in this dramatic presentation of a well-known character that is almost as gripping as Sargent's famous portrait of Asher Wertheimer. Excellent in another way as a portrayal of grace and beauty, is the "Portrait of Mrs. Kessler," really a brilliant performance. The clou of the display is the full-length, dashing, seated portrait of Mrs. Geo. Gordon Moore, although some will prefer the one-half length, seated portrait of little Dorothea McKinnon, an admirable colored reproduction of which adorns the cover of the catalog.

In both of these portraits, as in those of Mr. and Mrs. Kessler, and in the full-length, seated one of Mrs. Paul Reinhardt, seen and described in the recent Junior League portrait, shown in this gallery, the artist emphasizes his ability to picturesquely pose his subjects, and to give just that arrangement, and especially those dashes and touches of color, which immensely heighten the general effect, while in the portrait of Miss McKinnon he again evidences his rare sympathy with, and skill in the portrayal of childhood.

If Mr. Funk were as careful in his drawing as Louis Betts of Chicago, and Louis Betts had Funk's rare faculty for picturesquely posing and color effect, and they could collaborate—what a combination the two men would make!

Works by Thos. R. Congdon.

Thomas R. Congdon, an American painter, long resident in France, but who returned home last winter, for a visit, is holding an exhibition of 26 oils at the Ralston Gallery, 567 Fifth Ave., through March 29. There are 22 figure works and landscapes and four portraits shown. Mr. Congdon is a sincere painter, who possesses an unusually good color palette, a thorough knowledge of drawing and composition, and a good eye for the picturesquely. The clou of his present display is the "Glass Blowers," a strong canvas, exceptionally rich in color and well composed. There are delightful feeling and rich and truthful color in his Venice scenes, and his Salon picture, which recalls L'Hermitte, a Breton outdoors with figures, has good color and effective light. Interesting is the figure with interior, entitled "The Lesson," for which David Warfield posed.

Of the portraits, which have a little tendency to stiffness in pose, outweighed by good expression and truthful flesh tones, perhaps the best is that of the youthful "Lady Bertie," daughter of Sir Francis Bertie, the British Ambassador in Paris.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Press View	Apr. 23
Opening of exhibition	Apr. 24
Closing of exhibition	June 30
NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.	
Entry blanks must be received by secretary by	Mar. 25
Exhibits received	Apr. 1
Opening of exhibition	Apr. 8
Closing of exhibition	Apr. 26
SOCIETY OF WASHINGTON ARTISTS, Corcoran Gallery, Washington, D. C.	
Entry cards must be received before	Mar. 28
Exhibits received prepaid by	Apr. 3
Opening of exhibition	Apr. 12
Closing of exhibition	Apr. 28

WITH THE ARTISTS

Charles P. Gruppe's large canvas, shown at the last Paris Salon, has been purchased by Mr. Kinsey of Phila., who has hung it in the drawing-room of the Bellevue-Stratford Hotel, while awaiting the completion of his new gallery. Two canvases solicited by the Art Club of Toronto (the Artist's birthplace) are exciting much interest there. Three more of the artist's paintings will be in the exhibition of the Montreal Art Association, to open Mar. 25.

The thirty-four marines by C. Calusd shown at the Hotel Plaza during the early part of the winter under the patronage of Mr. C. W. Wickersham, are now on exhibition at the Snedecor Galleries, 107 West 46 St. through Mar. 28.

Mr. and Mrs. Joel Nott Allen gave a reception and musicale at their Sherwood Studio on Saturday last at which the portraits of the late Dr. Huntington and Prof. William E. Chandler were shown. Over three hundred guests were present. Among the musicians were Miss Elinore Marx and Mr. George A. Flemming. Some of the artists present were Mr. and Mrs. R. M. Shurtleff, Mr. and Mrs. Irving Couse, Cullen Yates, William Robinson, Margaret Huntington, Frank Bicknell and Carleton T. Chapman. The portrait of Dr. Huntington was shown this week at the Scott and Fowles Gallery.

Mr. and Mrs. Francisco Pausas gave a charming tea at their studio, 350 West 55 St., on Mar. 15, for Senorita Bori, the prima-donna, whose portrait the artist recently painted. A number of friends admired the work as well as several other of the artist's portraits, notably one of Senor Bori.

Colin Campbell Cooper and Mrs. Cooper are contemplating a trip to Charleston, S. C., where they will remain several weeks, painting some of that city's old and picturesque houses.

Bolton Brown is holding a final exhibition at his studio, 147 Columbus Ave., prior to giving up his residence in this country, as it is his intention to live abroad in the future. Included in the display are paintings, sketches, drawings and a number of Japanese color prints, and, as this is his last sale, they are all specially priced.

Carle J. Blenner recently completed a thoroughly good portrait of Mr. J. Stuart Blackton, Commodore of the Atlantic Yacht Club. The portrait, which is a serious good work, shows the subject in a three-quarter length standing pose, his kindly character expressed in the fine head, and keen and sparkling eyes well exemplified. The portrait is painted in a simple, direct manner, marks a decided advance in characterization for this popular painter, and may be said to be his best, in portraiture. With Mr. Blackton, who is himself an artist, Mr. Blenner will sail for France Mar. 29, to remain until the end of June in France and Italy painting outdoors. He has just completed a portrait of Mlle. Lucrezia Bori, an excellent likeness and an interesting composition.

Mahonri Young has nearly completed the third panel for his monument to "The Sea Gulls" for Salt Lake City, Utah—(the sea gulls having saved the State from famine caused by crickets in 1848). The first panel represents "The Arrival of the Pioneers in Utah," the second "The Coming of the Sea Gulls," the third panel depicts "The Harvest," and the fourth will be an inscription.

Harriet J. Putnam, the miniature and watercolor painter, has removed her studio from 246 Fifth Ave. to the Waldorf-Astoria Hotel.



RIDE OF THE VALKYRIES.

By F. S. Church.

Owned by Dudley Waters, Esq.

ARMORY SHOW ECHOES.

At the close of the "Armory Show" last Saturday night, over one hundred members, their wives, sweethearts and friends, celebrated the success of the most talked of Art exhibition held in New York. After the last of the hundred thousand visitors who had seen the show had departed from the Armory, the officers of the Association, policemen who had served and several of the members of the Gallant 69th Regiment, formed a procession around the Armory with Putnam Brinley as drum major, after which performance the company adjourned to a nearby restaurant and enjoyed a champagne supper. The Exhibition has gone to Chicago and great preparations are in progress for its opening in the Art Institute there on Mar. 25.

The N. Y. management figures that the proceeds received from entrance fees, sale of catalogs and commissions will just about pay the expenses of the show, which is more than they expected, as the venture was in no wise a commercial affair but was intended to be purely educational. No plans can yet be made for future exhibitions, but the Association has made itself a name and fame, which doubtless assure its future.

BECKWITH ON MODELS.

Carroll Beckwith's "talk" last Saturday night at the Art Workers' Club, on "The Artist and His Model," attracted a large and appreciative audience. In his well-modulated and sympathetic voice the artist impressed his listeners, both artists and models, with his knowledge of his subject and also the logical advice. Especially to the latter class of workers did this apply. "The successful model," he said, "is the girl who first of all takes care of her health, as nothing is so conducive to firm and paintable flesh as a healthy body." For this purpose he also advocated the free use of cold water, and systematic exercise. "The winning model," declared Mr. Beckwith, "is the girl who approaches a studio in a modest and ladylike manner. Artists also like girls who take care of their hair. Nothing is more important, and the girls are far more attractive in simple, neat clothes, than in gowns of fashionable cut and cheap material. But most successful of all," he continued, "is the sympathetic girl. The model who takes an intelligent interest in her work, whether she is beautiful or not, is a treasure to an artist. And last but not least she should keep her engagements

and be punctual." He also alluded in an interesting way to the years he spent in Paris painting in the same studio with Sargent.

JULIAN'S ALUMNI CELEBRATE.

The sixth annual reunion of the "Les Anciens de l'Academie Julian" took place on Monday evening at the Hotel Brevoort. The dinner was converted into a "Burlesque," but it was a genuine protest against the "Cubists," "Futurists" and other "ists."

The invitations announced two prizes, one gold dust medal for the best American figure, "linear or cubic," and one silver polish medal for the best landscape "not previously seen in nature."

Many of the artists brought their mock pictures to the dinner and hung them on the walls of the dining room.

The hit of the evening was made by Benjamin A. Francke, as the first, original, and only "octagonalist." His canvas was covered with octagonal splashes of garnet and blue and purple and orange. He called it "Lady Walking in Fifth Avenue in the Sunlight."

Duchamp's "Nude Descending a Stairway" in the recent Armory exhibition, came in for most of the ridicule.

OBITUARY.

L. M. Boutet De Monvel.

The death of Louis Maurice Boutet De Monvel on Mar. 16 in his 63rd year is announced from Paris. He was born at Nemours in 1850, and received his education at the Lycee Charlemagne. Early in life he took up the study of art under Le Febvre, Gustav Boulangier and Carolas Duran, and exhibited for the first time in the Salon of 1874.

At first he devoted himself chiefly to drawing for publications but continued to keep up his work in oils, exhibited in various Salons and received numerous medals. In Nov., 1899, he visited America, and painted several portraits, including those of the grandson of James G. Blaine and the granddaughter of Sen. Wm. A. Clark.

Henry Stull.

Henry Stull, the well-known painter of thoroughbred horses, died Mar. 18 at his home in New Rochelle, N. Y. He was born in Hamilton, Ontario, in 1851, came to New York when a boy and became an illustrator for Leslie's Weekly. From an illustrator he became a painter of fine horses. His skill in painting horses standing or in action was admired by leading horsemen and breeders, who gave him commissions to paint their favorite steeds.

He was the American painter of race and stud horses, as Audobon and Tait were the painters of American domestic and wild fowl, and as Osthause and Rousseau are the painters of American hunting dogs.

CORRESPONDENCE.

Who's This Wonderful Man?

Editor AMERICAN ART NEWS:

Dear Sir:—A painter, whose work for the past two years has failed to be recognized by all the canons and canoneers of New York art, failing even to get into a department store exhibition, has just sold one of his pictures for \$1,500. He got the money, too, for I practically saw it in his hands. He has sold others at prices ranging from \$150 up to \$500, and I would like to know how many of the locally recognized painters are doing as well. How many New York artists, do you suppose, have sold pictures of their own production within the past year at \$1,500 each? This may sound commercial, and it is, but it is none the less interesting on that account.

L. J. W.

New York, March 18, 1913.

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Nutley, N. J.—For sale or to rent, the late Frank Fowler's cottage of 9 rooms and large studio attached. Address E. Fowler, New Canaan, Conn.

LONDON LETTER.

London, March 12, 1913.

The recent Whittaker-Ellis Sale at Christie's has proved once again, the fact, that when a private collection is put to the test of a public dispersal, the items which fetch the highest prices are seldom those on which the collector has himself set the highest value. The portraits of prominent members of the stage and of parliament, on which Sir Whittaker Ellis set great store, fetched for the most part insignificant prices, while an oval by Boucher, "Le Billet-Doux," a picture of a girl kissing a dove, whom she is making the bearer of a love missive, was acquired by Messrs. Agnew for 1,560 gns. (some \$8,000), Messrs. Sabin having also competed in the bidding. In comparison the 370 gns., given by Messrs. Colnaghi and Obach, for Van Ravesteyn's portrait of a "Gentleman in Black" was unexciting, and the Lawrence portrait of the Duke of Wellington, bought by Messrs. Spielmann for 180 gns., formed by no means one of our salesroom romances.

It is interesting to watch the prices given at the public auctions for good examples of Chinese porcelain. At Messrs. Pritchard and Simpson's last week £420 was given by Messrs. Lar-kin for a pair of fine Chinese ginger-jars of Famille Verte, Kang-He, while Messrs. Rochelle Thomas paid £682.10 for a pair of Kang-He vases, also of Famille Verte and bottle-shaped.

Mr. Louis Sargent's feeling for the sea and "all that in it dwells" is well exemplified in the exhibition of his oil-paintings, now on at the Leicester Galleries, Leicester Square, W. C. Mr. Sargent knows how to handle glowing color and how to obtain effects of great richness and brilliance without the sacrifice of strength. He is perhaps at his happiest when treating a rocky bit of coast with boulders washed by the tide and covered with seaweed growth. There is no great variety in this artist's point of view, but his brushwork is always sound, and what he sees, he sees sincerely. In color he never errs, and whatever he may lack of the "inner vision," he makes up in mastery of the technique of the palette.

More than two hundred of the works of the late sculptor, Thomas Woolner, R. A., are now shown at his studios in Welbeck Street. Mr. Woolner, who, it will be remembered, was one of the original Pre-Raphaelite Brotherhood, and an intimate friend of Dante Gabriel Rossetti, is responsible for a number of the statues of prominent men of the Victorian era erected in our public parks and squares. He was, for instance, the author of the statue of John Stuart Mill on the Thames Embankment and his portrait busts represent all that was greatest in art, literature, science and statesmanship during the latter half of the 19th Century. Woolner's distinction lay in his extraordinary power of combining, with a certain realism, the classic treatment which is demanded by portraiture of this description, and an uncommon imaginativeness of handling characterized his entire work. It is interesting to note that Maddox Brown's "The Last of England" was suggested to that artist by the scenes witnessed by him when seeing Woolner off for Melbourne in 1852.

Lady Amherst of Hackney is reported to have sold to Mr. Pierpont Morgan the important collection of Greek, Egyptian and other Papri formed by her late father. The collection, which is an extremely representative and interesting one, is to be kept in Mr. Morgan's library in New York.

John Lavery has been commissioned

by the King to execute a group in oils of himself, the Queen, the Prince of Wales and the Princess Mary. The initial sittings have already been given but the picture will not be seen until the Royal permission to show them has been granted.

The Romneys recently sold at Christie's have reached high prices. This artist's charming portrait of Mrs. Heron was bought by Mr. Agnew for £7,980, the bidding having started at 1,000 gns. A small portrait of a woman for which Romney originally received about £20 was sold for 1,200 gns. It is interesting to note that a picture of Lady Juliana Dawkins as "Ceres" by Gavin Hamilton fetched £451.10., a sum which marks a great advance in the prices which works by that artist have fetched hitherto in the salesrooms. It will be advisable to watch closely for a time the favor accorded by the public to his pictures. The pictures mentioned above were all included in the sale of the collection of old masters belonging to the late Mr. E. H. Dawkins of Bedford, which attained altogether remarkable results considering that it took place so early in the season. Practically all the leading dealers were among those present and the bidding was in most instances exceedingly brisk.

L. G-S.

IMPORTANT EUROPEAN AUCTIONS.

Steengracht Collection Sale.

As previously announced in the AMERICAN ART NEWS, the sale of the Steengracht collection of Dutch Old Masters will take place in Paris at the Georges Petit Galerie June 9 next, with Fred Muller & Co. of Amsterdam and M. Jules Feral of Paris as "experts."

The collection, the property of a well-known resident of The Hague, is regarded as the finest in Holland in works of the XVII century. It was chiefly made by the present owner's grandfather, the Chevalier Steengracht van Ostcapelle, who was the Director of the Royal Picture Gallery in the first half of the XIX century.

Of the 118 works in this noted collection, only thirty are modern. Among the chief masters represented are Rembrandt (by one of his finest and best known works; "Bathsheba," which dates from his best period), Hobbema (with "A Water Mill," in his best style), Jan Steen (by what is thought to be his masterpiece, "Oyster Sellers," and "The Sick Fiancee"), Van Dyck (with a "Portrait of William III" and the "Guitar Player"), Gabriel Metsu ("The Sick Child"), Van Ostade (with a characteristic "The Peasants' Inn"), P. De Hoogh (with one of his finest interiors, "The Concert"), A. Brouwer (with a characteristic tavern scene), Teniers (with seven examples on copper, including a self-portrait), Van de Velde, Wouvermans, Rubens, Cuyp, Ruysdael and others of equal importance.

Approaching Leipzig Auctions.

As was announced Feb. 22, C. G. Boerner of Leipzig will hold special sales March 31 and during the first three days of April. From the catalogs which have reached the ART NEWS, the scope of the auctions is comprehensive.

The first sale will include a collection of XVIII century English and French colored prints from Rhenish collectors, 500 to 600 in number, and very choice specimens of the art of that period. Of the total nearly one-third are of English and French origin.

In the second sale there will be a number of valuable musical works of the XV to the XVIII century; the choicest collection existing in private hands. The bonding is moreover of an artistic character, in harmony with the works themselves, which include some of rarest specimens of their kind; particularly organ and piano instruction books.

An Austrian collectors' library which composes the third sale, includes many rare works of the XV to the XVIII century.

Germany.

On March 11 in Berlin, Rudolph Lepke offered the collection of eighteenth century Meissen and Vienna porcelain belonging to Albert Dusch of Teplitz; while on the same day at Munich the painting collection of L. S. Günzburger, Geneva, were

PARIS LETTER.

Paris, Mar. 12, 1913.

Trade remains in a state of stagnation here. In the ordinary course, the arrangement between Austria and Russia, and the consequent relief of the Balkan tension, would have bettered things, but the military programme of the Government has made them worse than ever. It is not merely the expenditure that the programme involves which makes people afraid to spend money; the public is in a state of nervous alarm which the yellow press is doing its best to intensify. Nobody knows the reason of the panic which has suddenly taken hold of the country, but everyone supposes that there must be a reason because he sees that everyone else is affected.

Recent Art Auctions.

Bad trade, however, never seems to affect prices at auctions. There were some high prices at the recent sale of the late Mlle. Morange's effects. This is the sale already mentioned and which was announced as that of "an anonymous lady." Mlle. Morange was one of the best known Parisian demimondaines and that fact attracted attention to the sale and no doubt helped to run up the prices.

The jewelery formed the most important part of the collection which contained no work of art of great importance. M. Lindenbaum paid \$34,782 for a necklace of forty-five pearls weighing 795 grains and for another necklace of 628 pearls in six rows, M. Adam Lévy gave \$9,504. A ring set with a large white diamond, was bought by M. Janesich for \$7,480, and a ring set with a large white pearl by M. Adam Lévy for \$3,300. The total realized by the jewelery (forty-nine lots) was \$72,896.

The collection included forty 18th Century English and French engravings, which also fetched, as a rule, very high, one might almost say excessive, prices. M. Paul Bihl gave \$1,694 for an impression in colors of "Domestic Happiness," the engraving by J. Young after Hoppner; M. Tchernine bought for \$1,342 a pair of color-prints by Philip Dawe, after Morland, "Children Gathering Blackberries" and "Children Fishing," and for another pair, after Morland, by J. R. Smith, "Rural Amusement" and "Rustic Employment," M. Bihl gave \$880. "Compassionate Children" and "Hay Makers," by W. Ward, after J. Ward (in colors) fetched \$1,276 (Boussod-Valadon); "Les Hazards heureux de l'Espresso," by De Launay, after Fragond, \$880 (M. de Breuil); "Le Bain" and "Le Lever" (colors), by Regnault, after Baudois, \$880 (M. Meyer); "La Compagnie de Pomone" and "La Réunion des Plaisirs" (colors), by Janinet, after Le Clerc, \$616 (probably a record price for this pair); "A Young Lady Encouraging the Low Comedian" by W. Ward after Northcote (colors), \$858; "Gipsies Stealing a Child" and "The Child Restored" (colors), by Meadows, after Singleton, \$814.

There were no paintings of any importance nor were the porcelains or other objects of great interest, but some of the former sold well. The property included some valuable furs, which made high prices; a sable coat sold for \$2,431. The auctioneers of the Morange sale were Messrs. Lair-Dubreuil and André Desvouges and the "experts" Messrs. Falkenberg, Linzeler, Mannheim, Paulme & Lasquin, and Deltail.

The Mannheim Sale.

I have just received the illustrated catalogue of the Mannheim sale of Mar. 14. It includes a good pair of paintings by Guardi, another by Hubert Robert, an important family group

by Carle Van Loo, and an attractive pastel by John Russell. The objets d'art, however, form the most important part of the collection.

Oscar Wilde's Monument.

It is now some months since the monument to Oscar Wilde by Mr. Epstein was erected on Wilde's grave in Père Lachaise cemetery. The keeper of the cemetery objected to the monument on the ground that it includes the figure of a nude male sphinx, but Mr. Epstein refused to make any alteration and the inauguration was postponed. After a long correspondence the Prefet of the Seine has now called on Mr. Robert Ross, of London, who represents the committee which erected the monument, to alter or remove it within a fortnight. There is strong opposition to the action of the Prefet, and a protest will probably be signed by a large number of prominent artists and men of letters. To an ordinary person the monument seems entirely unobjectionable and it was exhibited in London for a month without the slightest protest on the part of anyone. It is extremely galling to the Parisians that their authorities should show themselves more puritanical than the English public.

Exhibitions Now On.

The Cercle de l'Union Artistique (better known as "Les Epatants") and the Automobile-Club de France have just opened their annual exhibitions of painting and sculpture. The impression made by these two exhibitions is one of stupefaction that so many artists can be found who seem to have been quite untouched by all the great artistic movements of the 19th Century, to say nothing of the 20th. So far as most of the painters exhibited are concerned, not merely the Impressionists, but even Courbet and Corot might never have existed. In the galleries of the two fashionable clubs the "Troubadour" school still flourishes, and one sees gentlemen obviously in hired fancy dress, playing guitars in mediaeval castles. At the Automobile-Club a really strong portrait by Alexis Vollon is almost the only exhibit worthy of notice and stands out strangely among its surroundings. At the "Epatants" I noticed a good portrait by Chabaud de La Tour, and others by Lauth and Vollon; Walter Gay sent one of his charming interiors and Charles S. Forbes had a good picture, "The Letter." The only landscape that showed any personality was that of Pedro Gil, a Spanish painter. Zacharian's still-lives are also worthy of mention, although they are too obviously founded on Chardin.

Much more interesting than these two shows is the exhibition at Messrs. Levesque's galleries of paintings and drawings by half a dozen young artists who are "in the movement." Two of them in particular, Maurice Asselin and Picart Le Doux, should be watched, for they have already achieved much and give promise of still more. Both of them had a great success in the recent exhibition at the Grafton Galleries in London, and American visitors to Paris should make a point of trying to see their work, if they do not know it already.

The paintings that Georges Scott has brought back from the Balkans are exhibited at the Georges Petit galleries and are most important and interesting as documents. M. Scott arrived on the scene when the war was waning and the majority of his pictures represent the wounded. For this very reason they give a particularly vivid impression of the horrors of war. The passing glamor of the actual battle has gone and we see war as it really is in all its ugliness. Robert Dell.

FOREIGN ART BOOKS.

"Color in the Home." By Edward J. Duveen. With illustrations. George Allen, London.

This volume, from the pen of Mr. Edward J. Duveen, entitled "Color in the Home," deals in a practical and comprehensive way with the aesthetic principles which govern decoration and interior furnishing. The essential difference in the manner in which this all-important subject is regarded by the amateur and the expert, is well defined, and a number of helpful and practical illustrations are given which should enable those in whom taste lies latent but undeveloped, to avoid some of the pitfalls which forever yawn for the unwary in matters of artistic arrangement.

An interesting chapter is devoted to those lost opportunities to which our street architecture bears such eloquent testimony, and an introduction, which might well be re-issued in pamphlet form, deals with the question of decoration from the municipal point of view—and in a manner which renders it of great value to all who care for the artistic welfare of the state.

A number of illustrations in color, excellently reproduced, give added point and attraction to the letter-press.

L. G. S.

A List of Collectors.

Répertoire General Des Collectionneurs, by E. Renart, Maisons-Alfort (Seine), Paris, 1912 (Supplement).

The scope of this World's Directory of Art Collectors and Dealers has two broad divisions; those living in France or in her colonies and those in other countries. The former is naturally the more complete, as it deals, in the first place, with the city of Paris, to which some 70 closely printed pages are devoted.

Then follow, in alphabetical order, collectors resident in the various departments of France and their principal cities.

Under the latter heads there are placed the individual names, with descriptions or indications of the particular lines in which they are interested. This portion of the volume occupies nearly 300 closely printed pages.

The second part of the volume includes in its 150 pages the other countries of the world; 60 pages (with about 2,500 names), being taken up by the United States and Canada, of which countries there is consequently a pretty full representation.

The very complete alphabetical division of the work must have taken a deal of painstaking compilation.

Leading periodicals and art books of an international character find mention in appropriate sections of the directory.

To those engaged in any branch of art collecting or distribution, Renart's work will be exceptionally useful.

Allgemeiner Kunstaustellungs Kalender, 1913. (General Calendar of Art Exhibitions), Munich, Gebrüder Wetsch. 210 pages.

To those not intimately acquainted with the arrangements of European exhibitions, it will be somewhat of a surprise to find the completeness with which the subject is treated in this handy little manual, only measuring about 6x5.

There are three lists of exhibitions: periodical, traveling and permanent.

The first section occupies 54 pages and deals in alphabetical order with the European cities in which periodical exhibitions occur. A special American list compiled by the AMERICAN ART NEWS follows. It is of interest to note the advice given that inquirers for further information on American matters should apply to this journal.

After four pages devoted to traveling or "wandering" exhibitions, come 52 dealing with permanent exhibitions and 35 pages of art dealers. In addition to this abundance of information there is a most valuable index, giving under each city references to the other sections, so that the prospective traveler can map out his plans beforehand.

That the calendar has reached its 35th year is the best proof of its popularity as an indispensable guide to all interested in current European and American art.

"New Art" at Vienna.

With a view to affording the younger school of local artists the same advantages they enjoy in other European cities, the "Salon Miethke" at Vienna has organized an exhibition of "new art," which is in some respects a development of the "Sonderbund" exhibition held at Cologne last year.

A simultaneous exhibition took place at the "Secession" headquarters, that body having opened its doors to the young artists of Austria.

THE NEW ART "MOVEMENT".

Kenyon Cox's Vigorously Attacks "Futurism", "Cubism," Etc.

"Will you give a straight-from-the-shoulder opinion on the Cubists and the Futurists? Do they mean something in art, or do they mean nothing?" asked a "N. Y. Times" representative of Kenyon Cox.

"The Cubists and the Futurists simply abolish the art of painting," replied the artist. "They deny not only any representation of nature, but also any known or traditional form of decoration. They talk of their symbolism and their soul-expression! The thing is pathological! It's hideous!"

A New Language.

"They maintain that they have invented a symbolism which expresses their individuality, or as they say, their souls. If they have really expressed their souls in the things they show us, God help their souls!"

"Talk to these people and they say: 'Here is a new language of art. You have no right to criticize until you learn it.'

"My answer is: 'What would you think of a poet or literary man suddenly inventing a new language and saying something that sounds like pure gibberish?' 'Ah,' he remarks in answer to your objections, 'you don't understand the language.'

A Strange Kind of Art.

"If this supposititious poet or literary man were to say, 'Wiggley-waggley-wiggley,' and then tell you that that combination of letters gives the sentiment of dawn, how are you going to prove that it doesn't?

"Though I can't prove it as one can prove a sum in simple arithmetic, it is my conviction that the 'Cubists' and 'Futurists' are giving us a wiggley-waggley-wiggley variety of art.

"Expression, no matter whether the medium be a painting, a sculpture, a novel, or a poem, must either be in a language that has been learned, or it is a pure assumption on the artist's part that he has expressed anything at all.

"These 'Cubists' and 'Futurists' are doing in painting what the Symbolists did in literature ten years ago. That school of writers said that it didn't make any difference what words were used; that the vowels had color, and that the desired impression could be conveyed by these.

"As you'll remember, they succeeded in making quite a few people believe that what they said was in their verse was really there.

"That movement is now as dead as a door nail, and the literary men of Paris have gone back to writing French.

Victims of Auto-Suggestion.

"I don't think these 'Cubists' and 'Futurists' will last much longer than did the Symbolists," continued Mr. Cox. Then artists will go back to writing the universal language of art. The only question in my mind is: 'Are these men the victims of auto-suggestion or are they charlatans fooling the public?'

"There is one point, and one on which I feel strongly," asserted the artist. "This is not a sudden disruption or eruption in the history of art. It is the inevitable result of a tendency which has grown stronger and stronger during the last fifty years, namely, to abandon all discipline, all respect for tradition, and to insist that art shall be nothing but an expression of the individual."

"It began with the Impressionists denying the necessity of any knowledge of form or structure; indeed, preaching that one should not know what things are, that he should only see how they look. Even this preaching, however, implied a training of the eye and a certain scientific discipline."

"The next step was for the Post-Impressionists to revolt again much discipline, to

maintain that it does not matter how things look, the only point of importance being how you feel about them."

"With the Post-Impressionists, the personality of the artist became the only matter of moment. It ended in the deification of Whim."

Abolish Art of Painting.

"As I have said, the Cubists and the Futurists simply abolish the art of painting. They deny not only any representation of nature, but also any known or traditional form of decoration. They talk of their symbolism and their soul-expression! The thing is pathological! It's hideous!"

"There is another element that comes into it," continued the artist. "Up to the time of Matisse, the revolutionaries, I believe, were for the most part sincere enough. They paid for their beliefs with their lives: they made no money out of their beliefs; they committed suicide or died in madhouses.

"But with Matisse, with the later work of Rodin, and, above all, with the Cubists and the Futurists, it is no longer a matter of sincere fanaticism. These men have seized upon the modern engine of publicity and are making insanity pay."

Back to Matisse.

"I should perhaps interpolate here that a number of the men who are responsible for the present movement have done some beautiful work, but that does not prevent me thinking that they are headed in the wrong direction."

"But, getting back to Matisse—if I wanted to mention names I could add others to the list—many of his paintings are simply the exaltation to the walls of a gallery of the drawings of a nasty boy."

"I have always championed the nude. I am not squeamish on that side of the question; but I feel that in the drawings of some of these men there is a professed indecency which is absolutely shocking."

No Sincerity in Movement.

"Do you believe that there is any sincerity in this present development?"

"No, none. Of course that is only my belief; one cannot get data on such a matter. It is my conviction, though, that Matisse has his tongue in his cheek and his eye on his pocket."

"Of course, there will be many who will discount all that I have said as being the remarks of an elderly Academic painter. But if I am to speak of myself I can frankly say that I am not the type of man who is a conservative that cannot change the point of view that he had at twenty or thirty years of age."

"Apart from what I have done in painting, I have been a student of art and criticism all my life. I have materially changed from the views I held as a young man. What I have said to you is not the opinion of a conservative. It is founded on a lifetime given to the study of art and criticism, in the belief that painting means something."

The Basis of Criticism.

"I might say that the traditions of art, like the laws of social existence, are the outcome of human effort extending over countless centuries."

"The great traditions of the world are not here by accident. They exist because humanity found them to be for its own good."

"Art has a social function. In all the great periods of art it has spoken to the people in a language that they understood and expressed what they would have it express."

Truly Art Anarchists.

"The men who would make art merely expressive of their personal whim, make it speak in a special language only understood by themselves, are as truly anarchists as are those who would overthrow all social laws."

"But the modern tendency is to exalt individualism at the expense of law. The Cubists and the Futurists simply exhibit a very extreme and savage form of this individualism, an individualism exaggerated and made absurd for the sake of advertising."

An Alternative Result.

"What it finally means is, either there will be a reaction toward the classic and the traditional or art will cease to exist. Naturally, I prefer to believe in the reaction, to think that some of us who are now considered belated classicists may turn out to be the real precursors."

"A few moments ago," suggested the interviewer, "you mentioned the great Rodin as having been an influence in the present movement."

"Yes," said Mr. Cox, earnestly, "and a very big one. That row of drawings in

the Rodin gallery in the Metropolitan Museum is a calamity. They have made people try to see what does not exist."

"How did they get into the Museum?"

"Simple enough. The management in trying to be broad and let them in. There are some of the directors who see nothing in these drawings; there are some others who think they do—and there you are."

Some Critics Hypnotized.

This brought the talk around to the critics.

"There are two things to be said of the critics. Either" (here Mr. Cox spoke very emphatically) "they are themselves hypnotized into a belief in qualities that do not exist, or they are so frightened by what are thought to be the critical blunders of the last few generations that they dare not say any eccentric is bad for fear the eccentricity should turn out to be genius."

"We've been carefully educated to believe that genius is always misunderstood. The result is that some of us are ready to think that anything unintelligible must be full of genius."

Influence of Primitive Art.

"With some of the critics their state of mind seems to be the result of long occupation with primitive art, which has so accustomed them to finding beauty of line or mass where there is little naturalism that they cannot see these qualities where they are combined with a knowledge of nature."

"They imagine that Matisse and his followers have rediscovered the line because there is evidently nothing else in their work; forgetting that the great and really difficult task is to draw beautifully and expressively without drawing falsely, and that it is no advantage to the abstract beauty of a figure that its joints should bend the wrong way, or that it should have no joints at all, but resemble something between a block of wood and a jelly-fish."

Public Not Fooled.

"Has the public been fooled?"

"No, I think the bulk of the public is usually found to be sane. There are always a few 'suggestible' people, always a certain number of ready dupes for any loudly advertised quack."

"You know it is possible, just possible" (there was a sardonic emphasis put on the word "just") "it is just possible that the present activity of this movement may merely be a campaign of the dealers. I have been told that the dealers in Paris have found the home market for Cubist and Futurist pictures worked out, and that they are now passing their wares hopefully on to the American market."

Mr. Cox then read from his own book, "The Classic Point of View," the well-known story of Hans Christian Andersen, of the monarch supposed to be possessed of a suit of clothes of extraordinary richness and beauty but quite invisible to all unintelligent and stupid people and how the people all rubbed their eyes when the King walked in a procession and each one said to himself, "Dear me! Am I so stupid? I really can't see anything;" and then they all shouted, "Long live the King and his incomparable clothes!" and how the procession passed by a place where there stood a tiny boy in the street; and the boy spoke out in a loud voice, saying, "But he hasn't got anything on! And then—well, then every one suddenly saw that his Majesty was walking through the streets in his shirt."

"Now it may be my own lack of intelligence," concluded Mr. Cox, "that prevents my seeing the wonderful garment of art worn by some of the latest exponents of modernism. The rich stuff and the splendid embroidery, which others assure me they see, may really be there, and I may be too blind or too stupid to perceive it. But if the gods made me stupid it rests with myself to be honest; and so I can only cry, with the little boy in the street: 'They have nothing on! They have nothing on!'

AUSTRIA-HUNGARY NOTES.

Among the most important events of the current Hungarian artistic season has been the exhibition of works by Béla Iványi-Grünwald at the Ernst Museum, Budapest. The artist was Hungarian by birth and conducted his native art into new paths; his new creations being monumental in character and rich in coloring.

The recent opening of the "Artists' House" at Budapest was an occasion of marked interest for Hungarian artistic circles. Last year the Artists' Society purchased a palace; the art treasures in which were donated to the city by the former proprietor, Count Eugene Zichy. At the inaugural exhibition, the principal works exhibited were by the younger generation of artists, which led to differences of opinion among the members.

ANNUAL ACADEMY DISPLAY.

(Second Notice.)

Further study of the 88th annual exhibition of the National Academy of Design, now on in the Fine Arts Galleries in West 57 St., confirms the agreeable impression gained at the first visit to the galleries, which I recorded last week. Indeed as one studies the display, whose canvases have been better hung by Robert Reid and Gardner Symons than in any exhibition that I can recall for many years, this agreeable impression, above mentioned, is strengthened, and one reflects whether, after all, a good, if not great, exhibition of the kind, whose numbers measure up to an even standard, is not more satisfactory than one with sensational features, "star pictures," etc. Perhaps it is the contrast that this conservative, quiet, dignified and serious display affords, to the riot of color and the eccentricities, (which, after all so overweighed the good work in the recent Armory show, as to impart to it its extraordinary and bazaar character and atmosphere) that make it so attractive.

In the Centre Gallery.

Resuming my review of the pictures in the Academy display, with those in the Centre Gallery, I recall with particular pleasure John W. Beatty's strong, solidly painted, gray-toned "Plymouth Hills—Sept." which it is good again to see after Washington and Pittsburgh; a "Portrait of Young Woman in Black" by Adelaide Cole Chase; Geo. Bellows' outdoors with figures, "Virginia"; E. L. Blumenschein's picture of the Brooklyn Bridge with figures; I. van Olinski's striking half-length, standing portrait, "Henrietta," and an exceptionally good landscape, high-keyed and sunny, by Wm. A. Coffin. There is a solidly painted expressive bust portrait of a girl by Mrs. J. F. Murphy, and an admirable half life-size presentment of a girl reading by Ernest Peixotto, exceedingly rich in color quality. Good also is Robert Nisbet's sunny, large and feeling landscape, "Hum of Noon."

Louis Kronberg and Ben Ali Haggin are well represented, the former by a carefully and strongly painted study of an old woman sewing on a Cardinal's robe, rich in color quality, and the latter by a three-quarter length, seated presentment of Mlle. Gloria de Maury, well posed, strongly drawn (and for a wonder and a hopeful sign), free from that theatricalism—almost vulgarity—which has marred so much of his former work.

I must mention W. Merritt Post's sympathetic, trustful and strong landscape, "December Morning"; Robert Vonnoh's one-half length, seated, fine figure work, "Reverie," and Edward Dufner's well lit and tender landscape, "Morning Sunlight." The example of W. M. Paxton's always able brush, "Girl Combing Her Hair," is not up to his standard, and is too sleek and smooth—in fact, a poor Paxton. F. K. M. Rehn, who is leaving the sea for the land, for a time only, in all probability, has a good landscape, "Snow in Autumn," and G. B. Troccoli is characteristically strong in his "Portrait of Mrs. S." There is the usual good drawing and modelling and charming light effect in Lillian Genth's figure work, "Mother and Child," which could be conventionally called a "Modern Madonna."

I like the serious, able brush of Carl Rungius more and more, and his "Rock and Ice" is a fine performance. Paul King has a good interior in his "Japanese Prints" and J. Johansen's "Sewing Room" has lovely light, color and tone. "The Meadow" and "Road to the Woods" exemplify respectively W. L. Lathrop and Bolton Jones at their best, and a word is due Elizabeth Watrous' delightfully sympathetic portrait of "Miss Dorothy I."

Picturesque and Delightful Work.

A picturesque and delicious work is Josephine Paddock's "Miss Trelenny," and near it hang three exceptionally good landscapes, namely, Arthur Crisp's "Summer Time," Hayley Lever's "High Bridge" and E. L. Warner's "Linger Winter," while Geo. H. Bogert's strong landscape, "Close of Day," and Daniel Garber's "Sept. Fields" well maintain the standard of these painters.

There are good examples of Carleton Wiggins and De Haven near these works, and an admirable little example of Helen Watson Phelps' good figure compositions. To Granville Smith one always turns with interest and pleasure, and his "Mending Nets," while not a strong example, is satisfactory. Arthur Hoeber is advancing all

the time in his art and his "Late Afternoon," a marine, has a tender and alluring note. W. J. Baer is as good as ever in his figure piece, "Young Diana," and Colin Campbell Cooper presents the "Cathedral at Sienna" as only he can do.

There are characteristic strength and feeling for nature in R. M. Shurtleff's "Adirondacks," the subject rather a departure for him, while Mary Green Blumenschein in her "Rose" advances towards her husband's standard.

A good and typical Groll, a strong story picture; the "Lonely Vigil" by W. Herbert Dunstan; an unusually good landscape by Charlotte B. Coman; an excellent portrait of I. G. Olinski, the artist, by Edwin B. Child; a figure and interior by Leslie P. Thompson, "At the Piano"; a marine and coast scene, "Fog and Sea," by R. V. Sewell, and a wood interior by Geo. Inness, Jr., so charming in light and color that one looks instinctively for the father's name, complete the list of those which most appeal in this gallery.

In the South Gallery.

There are 88 pictures in the South Gallery this year, and here again one finds a delightfully even standard of merit. Wilton Lockwood has an interesting canvas in the "Fire Fly," a three-quarter length, standing portrait in pastel shades; C. Morris Young, a strong landscape, and Joseph Trotta, a simple and appealing portrait of a child. It is almost unnecessary to call attention to the strength and depth of a winter landscape by John F. Carlson. Richard F. Maynard also has a good landscape in "June," W. J. Whittemore's "Bianca," a three-quarter length, seated portrait, has charming color and expression, and Carlton T. Chapman's "Explorers," a marine with old galleons on the California coast, I have mentioned before.

One of the best works from the brush of the veteran F. S. Church I have seen in many a day, is his delicate and dainty "Spring." W. W. Gilchrist, Jr., has an unusually good decorative canvas in the "Old Gold Screen." There is a fine sense of decoration and good color expression in Mary F. Low's "Portrait of Miss S. E. F. D." good feeling and lovely color and light in Eliot Clark's "Souvenir of Tuxedo," and W. H. Howe's "Devon Herd—Etapes," is one of those truthful, strong and solidly painted landscapes with cattle, which have made his fame secure. Joseph H. Boston's "October Moon" is typically strong and tender in feeling, while R. van Boskerck's "Gill Brook," Adirondacks, proves that his abandonment of his customary European trip last year for an American summer was a benefit to his art.

There is a good portrait, if an academic one, by Alfred Jongers, of Chancellor McCracken; a strong figure work, "The Green Gown," by Maurice Fromkes, and a feeling landscape, "Showery Afternoon," by Walter Clarke. Hugo Ballin's "Butterflies," shown at Washington, if it were not marred by the faulty drawing of the child, would be delightful. Clara McChesney's strong portrait of Dr. Elizabeth Corbett and A. L. Kroll's splendid transcription of the New York Central R. R. Yards, on the West Side, are also good.

An admirable portrait of his wife, a full-length, standing presentment, the "gown in rich greens" by Luis Mora, a typical landscape by A. T. Van Laer, a good marine by E. F. Rook, a study of a river by C. R. Bacon, and a strong coast scene with rocks by Hobart Nichols, I must also mention.

Charles Bittinger's always delightful art is at its best in "The Boudoir," reproduced in the ART News last week, and there are typical examples of Howard Russell Butler and Birge Harrison, and also as typical a landscape by G. Cimatti.

I must leave the Academy room, which has 54 pictures—among them some that deserved a better fate, and the 15 sculptures, until another week.

James B. Townsend.

EXHIBITIONS—Continued.

Salmagundi's Annual Show.

"Quality Meets" this year in the Annual Oil Exhibition at the Salmagundi Club, now on in the club gallery through Mar. 30. Some fifty or more paintings are missed from the usual number, but the display may safely be said to be the very best ever given by the Club. The pictures are well hung and harmoniously grouped.

The Evans prize was justly awarded to Everett L. Warner for his freely painted and beautifully colored "December Hillside." The Shaw purchase prize went to Granville Smith for one of the best of his always good landscapes, "Along the River," full of "painters' quality" and tenderness, and having a sincerity and outdoor feeling, with good distance and color, that makes

an irresistible appeal to good taste. The portrait prize was claimed by Eugene E. Speicher, for a well constructed, strong and ably modeled head of Livingston Wetmore.

In so uniformly good an exhibition it would be difficult, for no one work or small group of paintings stands out in point of excellence or originality, but quite naturally, in the present display, some are of a higher quality than others.

Among these are Albert Groll's "Mt. St. Donald," David J. Gue's "Rift in the Clouds," De Witt Lockman's "Caroline," "Flagg's Cove," a delightful little work by William E. Norton; "October," an "outside the woods" canvas by R. M. Shurtleff; a New York street scene by George Macrum; Frederick J. Mulhaupt's "Arcadian Pastime" and Ivan Olinsky's "Leslie." There is a charming landscape, "The White Birch," by Gustave Wiegand and a typically good snow picture by Guy Wiggins.

Colin Campbell Cooper's "Portrait of the Late Anne Warner" is commendable, Leon Kroll's "Good Harbor Beach" is a gem, and there is an interesting portrait of Dr. Stephen Smith, by Campbell Phillips. D. Anthony Tausky's "Portrait" is creditable, and Edward Dufner has a dignified and well painted "Portrait of Miss Lockhart." Eliot Clark's "Old Gloucester," while freely painted, is a trying composition, and hardly worthy of his later work. There is a delightful "Duck Picture," "The Seekers" by Glenn Newell, and an interesting sea and cliffs by Cullen Yates. R. W. Van Boskerck's "small canvas," "Village of Cleve," apparently one of his earlier works, is a worthy and satisfying picture, full of sentiment and tender color. Gardner Symons shows again one of his perpetual winter scenes, a strong, good work, but wouldn't a presentation of any other season sell? John Carlson's "Winter Evening" is quite as good, and should admit him into the "prize ring."

There are excellent works by Paul Cimatti, Gustave Cimatti, Charles Bittinger, Benjamin Eggleston, Jonas Lie, F. De Haven, Henry B. Snell, H. A. Vincent, R. K. Myatt, E. Blumenschein, C. P. Townsend, Paul King, E. C. Volkert, F. K. M. Rehn, a charming interior by John Ward Dunsmore (who as chairman of the Art Committee may be credited with the excellence of the works selected), Charles Vezin, J. Francis Murphy, Robert Vonnoh, Carleton Wiggins, A. T. Van Laer, Leonard Ochtmann, Hobert Nichols, Will J. Quinlan, J. N. Allen, Stanley Middleton, John Rettig, Will Rau, A. G. Heaton, J. N. Marble, Carle Blenner, S. Sandor, C. M. Boog, A. T. Millar, G. M. Reeves, Carl Rungius, Jules Turcas, A. V. Tack and many others, including a charming well drawn and beautifully colored nude, "Woodland Shadows," by Warren Davis.

XIV Group at MacDowell Club.

The fourteenth exhibition of the season at the MacDowell Club, 108 West 55 St., which opened at their galleries on Wednesday, to continue through April 1, is one of excellent quality. Six women, painters of the younger school, and two men, comprise the exhibitors. It is a refreshing, live show, and the women painters hold well their own with the two serious good men artists who complete the group.

Wyman Adams' "Portrait of Booth Tarkington" stands out as a remarkable piece of characterization, with well modeled flesh and dignified and artistic arrangement. Not less virile are his "Portrait of Dr. Frank Holland" and that of "Mr. Walter Myers." Elizabeth Grandin, one of the youngest of the group, shows unusual talent. She has eight Spanish subjects, painted during a trip in Spain last summer. Her mode of expression is alluring in its simplicity. Among her best works are "Asturian Village," strongly modeled and an interesting composition; "Little Spanish Girl" and "Augustina."

Clara G. Perry has an interesting group of portraits, all Spanish subjects, and three sculptures. Louise Pope is a "Post-Impressionist" and her work, while not expressing beauty as plain, normal mortals know it, has strength and independence. Mary Rogers shows several truly successful canvases. She is evidently influenced by much study of Renoir, and her work has charm. A "Portrait" is beautiful in color and expression, and "A Garden," flooded with sunlight, is delightful. Margaret Huntington's eight examples are individual. Especially good are "Old Colonial House," fine in color and with good sunlight effect, and "Old Elm Tree." "The Old Mirror," painted in broken color, vibrates with life and is original in composition and lovely in expression.

Several sketches painted at Cornwall, England, are interesting; Thomas C. Skinner's Spanish subjects ring true, and have good action and atmosphere. Harriet Titlow has several strongly painted portraits which command attention.

Moderns at Cottier's.

Some 33 oils by modern American, Dutch and French painters make up an attractive display of unusually good quality at the Cottier Gallery, No. 3 E. 40 Street, through March 29. Mr. Fearon has selected the pictures shown with good judgment, and, while many of them are familiar, it is a pleasure to see them again, especially in the good company of some newcomers. There are especially to be noted two decorative pastels done on gilded leather by the veteran A. P. Ryder, from the late Wm. Laffan's collection—two important and large low-keyed and beautiful toned Venetian "Morning" and "Evening" scenes by W. Gedney Bunce, Leon Dabo's gray-toned "Beach," a more convincing canvas than one usually sees from his brush and his fellow tonalist, Bolton Brown's, lovely golden misty "Poppy Parasol."

There are two sunny and joyous rich landscapes by Jose Weiss, a typical church interior by J. Bosboom, two small and good Monticelli's, a typical marine by J. Dupre, good cabinet examples of Diaz and Troyon, L'Hermitte's Salon picture of 1909, "The Shepherdess by the River"; two strong and excellent de Bock's, and good examples of Kever, Alden Weir, E. J. Steichen and Arthur Hoeber, with Wm. M. Chase's familiar interior with figures, "Hide and Seek," and Childe Hassam's large and somewhat chalky "Portland, Oregon," and a better picture, a spring landscape.

Carlson at Macbeth's.

John Carlson's exhibition of sixteen canvases at the Macbeth Galleries, 450 Fifth Ave., to continue through Mar. 31, is truly typical of his breadth of vision, knowledge and intimacy with Nature. The present exhibition is more varied than that of last year, held at the Katz Gallery. There are fewer of his popular winter scenes, but his Spring and Autumn landscapes are so thoroughly good, and add so much to the variety and interest of the display, that they are more than welcome. "Gray Woods," the largest canvas in the display, shown at the Powell Gallery earlier in the season, is a forceful transcription of Nature. "Mountain Quiet" well merits its name. The gem-like quality in this canvas is one of the chief attractions of the exhibition. It is sharply challenged, however, by "Seaward Bound," a picture of water and snow, permeated with the season's atmosphere, and having good distance and lovely sunlight effect on hills of snow.

"The Entrance," a painting of woods at night, is another triumph, and "June" entirely different in mode of expression, is a tender yet strong work. "April Winds" is a colorful, good canvas, and "A Morning in January" holds well its own in this altogether interesting exhibition. There is a small painting on the east wall, "Windy Hillside," which should not be missed, as its beautiful sky and strong, truthful values in the foreground, full of lovely light and air, make an irresistible appeal.

Catherine L. Wolfe Club Annual Show.

Congratulations are due the Catherine Lorillard Wolfe Club on its annual exhibition, on at Grace House, 802 Broadway, through Mar. 31. The works shown were doubtless selected and arranged with much consideration, a jury having been chosen to pass upon them. The prize for the best landscape was given to M. E. Tuthill for "Beaupre." Florence Miz received the portrait prize and hon. mention was awarded Mrs. Lucy H. Aring for a "Portrait of Mrs. McCormack."

Jane Freeman's "In the Garden," a high keyed, joyous and sincere outdoor work, stands out as one of the best pictures in the display, and marks a great advance for the artist. Sarah C. Sweeny has a good portrait, and Edith L. Emmet reveals talent in her "Portrait of Miss Cala Moran." Marion Kerr's "On the Lawn" is interesting, but her "Grape Arbor" needs explanation as to the arrangement of the leaves on the girl's head, which have the feeling of growing out of the head instead of resting upon it.

There is a portrait drawing by Cecilia Beaux and a colorful Bermuda subject by Margaret Huntington, an interesting "Church Interior" by Mary Allison Doull.

Picabia "The Tubist."

The only "one man show" held in New York by Francois Picabia, the noted "Cubist" or "Tubist," is on at the Photo-Secession Gallery, 291 Fifth Ave., through April 5. There are about fifteen "studies," unframed, about half of which are said to be the artist's "subjective" impressions of New York, the study of which, it is said, may develop a "sixth sense." But, as our insane asylums are already more than crowded with students of "the sixth sense," it is to be hoped the New York public may refrain from delving into the innermost recesses of the causes of M. Picabia's "emotions and motives."

L. Merrick.

Works by Late Allen B. Talcott.
For the first time since his demise, some five years ago, the art public has an opportunity of viewing a "one man show" of works by Allen B. Talcott. The Folsom Galleries, 396 Fifth Ave., exhibit twenty-five works by the dead painter, whose artistic gifts were hushed many years too soon. He was scarcely forty when he died. The present display is made up of landscapes, fresh and beautiful in color and feeling. That he was a painter of quality is plainly evidenced in many of the works here shown. He painted with sympathy and knowledge. "Far and Away in the Hills," tenderly reminiscent of the dead painters' sincerity and poetry, holds the centre of the west wall and greets the visitor pleasantly on entering the gallery. "November" has "painters' quality," and is a thoroughly interesting composition.

"Apple Trees in Blossom" expresses well the atmosphere of the season and is a satisfying canvas. "The Bay-Berry Field" is one of the gems of the display and "Sunset Glow," warmer in color than the other canvases hold. "Golden October," "April's Here" and "Evening" are also noteworthy, and there is a group of small pictures, which are among the best shown.

At these galleries there is also an exhibition of recent works by Augustus Koopman, virile impressions of the sea, strong and colorful landscapes, and several figure subjects. "Disaster at Sea" is full of movement. "Brittany Coast" is a strong work and "Windy Day on the Beach," with its vibrant color, good action and interesting composition, commands attention. "Arriving Boats—Brittany," "Mystery," "Summer Evening," "Tempest" and "Disaster," are sincere, good works. Especially fine are the two beach scenes, in which the artist has well expressed himself.

SAVANNAH.

The following paintings, including two watercolors by G. Hitchcock presented by Gari Melchers, have been added to the permanent collection of the Telfair Academy: J. J. Shannon's "Portrait of G. Hitchcock" and "Study for a Portrait," J. L. Stewart's "Venetian Girl," W. MacEwen's "A Belle of 1810," A. P. Roll's "Felix Faure and His Grandson" and "Admiral Krantz," H. G. Dearth's "Ice Boats on Hudson," E. Lawsons "Stuyvesant Square—Winter," E. Aman-Jean's "Feather Boa," E. Vernier's "The Harbor," R. Lewisohn's "Pasturage in the Dunes," G. Hitchcock's "Early Spring—Holland," G. H. Boughton's "Early Cottage Interior," "The Skipper Garden—St. Ives" and "The Overflow"; H. Caron-Delvaille's "La Toilette d'Herminie," C. Hassam's "Brooklyn Bridge—Winter," G. La Touche's "Ballet Dancers," R. du Gar-

dier's "Calme Blanc," P. de Chavannes' "John the Baptist," E. W. Redfield's "Brook in Winter," C. Woodbury's "Northeaster," P. A. Besnard's "Three Decorative Panels," J. F. Raffaelli's "La Demoiselle d'Honneur" and "La Seine a Billancourt," H. Herrmann's "Amsterdam," F. C. Frieseke's "Marche," O. de Bozna's "Jeune Homme Avec Chemise Rose," A. Smith's "Port of Bordeaux," F. Brangwyn's "Spanish Fishermen," G. Bellows' "Snow Capped River," F. Bonvin's "Interior, With a Woman Sewing," and others that have been loaned.

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CHICAGO.

Easter tide is marked by an exhibition of one of the most representative loan collections of American art ever held in this city. Moulton and Ricketts are showing fifty superior and representative examples of Inness, Wyant and Blakelock through the courtesy of the Worcester Art Museum, Albright Art Gallery, Hackley Art Museum, Boston, New York, Chicago, Clinton and some anonymous collectors. The work of such modern American masters requires no description nor criticism. Suffice it to say that the display is both a delight and an inspiration.

Original etchings by Donald Shaw MacLaughlan now shown at the Roulle galleries have unusual interest, as the etcher has departed somewhat from his usual method, notably, in the Swiss series of seven plates, in which the immensity of space and profound dignity of nature appear dwarfed. In the Italian series of forty-seven, however, the grace, charm and romance of Italy are exquisitely portrayed. "The House of Ceres," the "Doge's Doorway," "In Giorgione's Land," "Fields of Asolo," and the "Clock Tower," are merely suggestive of the possibilities of this brilliant etcher. Originality and modern interpretation are conspicuous in the present display. In another gallery, the twenty-one examples by Martin Hardie display another viewpoint of an artist who sees Nature differently. There is an impressive print of a boat building, that seems to resemble a prehistoric creature in its massive and intricate framework.

The Reinhardt Galleries are showing a miscellaneous collection of high standard, in which are a Rosa Bonheur, "Morning Mist," a charming Bouguereau, modern Dutch pictures and others of like importance.

Mazzanovitch's paintings at Thurber's Galleries still attract lovers of landscape, and a more harmonious grouping has not been observed this season. Some twenty or more paintings by Karl Anderson will soon delight the patrons and the general public in these galleries as this painter of joyousness and sunlight is always a welcome visitor to Chicago.

Portraits of Mmes. Carter Harrison, Henry Spence Robbins, Charles F. Spaulding and the daughters of Mrs. Stanley Field, with many others, from the graceful and colorful brush of Alfred Klots, are on view at the Art Institute. The drapery and accessories of the drawing room are really necessary for the adequate presentation of these beautiful women, enveloped in orchid tinted textures. The portrait of Cardinal Gibbons, in glorious red robes, dominates the gallery and portraits of Messrs. Alfred H. Renshaw and Palmer C. Ricketts, respectively, add strength to the group.

The withdrawal of the Scandinavian exhibit and the Klots paintings will usher in the annual exhibition of American Watercolors, and Pastels, including the "Rotary Exhibition" of the American Water Color Society, March 24—April 27. Pauline Palmer, of Chicago, will have a display of paintings March 24—April 8, and on the same date, March 24, the long heralded "International Exhibition of Modern Art", the N. Y. Armory Show transferred, will open and will doubtless duplicate its N. Y. success. It will be interesting to note how Chicago "takes" to the work of the exponents of "Futurism," "Cubism," etc.

An attractive exhibition at the Fine Arts Shop includes the beautiful portrait in gray tones by Frank Werner, some fine examples of landscapes and

portraits by such artists as Peyraud, Juergens, Dahlgren, George Schultz, Rolshoven, Grover, Ingerle, Sterba, Pauline Palmer, John and Anna Stacy, T. C. Steele and a miniature collection by the members of the Miniature Society of Chicago.

The Palette and Chisel Club, organized in 1893, "for the promotion of art and the education of its active members in the art of drawing, painting and modeling," is showing the young painter, "David Robinson at work and play," in a varied collection of paintings and illustrations at its clubrooms. Young Robinson early began to draw with chalk on the pavements in the Ghetto and the result of his study and efforts is remarkably interesting. His sense of color is excellent and his drawing measures up well with the two American Academy Rome prizewinners, Savage and Winter, also members of the Club. The thoroughness of the artists,

BOSTON.

The exhibition of Scandinavian pictures, transferred from the Chicago Art Institute, will open in the Fine Arts Museum here, Wed. next, Mar. 26.

Unless some unexpected Custom House "hitch" occurs, such as that which prevented the transference of the recent exhibition of Albert Besnard's works here, to the new French Art Museum in New York, although it has gone to the Cincinnati Museum, Boston will see—and in Copley Hall next month—a representative selection of pictures from the International Exhibition of Modern Art, recently held in New York, and to open next week in Chicago.

Even the famous "Nude Descending the Stairway" is to puzzle or shock the "Bostonese."

A memorial exhibition of the late Charles Walter Stetson's works, transferred from the Corcoran Gallery, Washington, is now on at the Fine Arts Museum.

of works by Turner, not an easy thing to get together in this country, where they are comparatively few. There are oils, watercolors, pencil drawings, etc. The most interesting examples are three large, characteristic marines. Knoedler & Co. loan the "Rembrandt's Daughter," a unique subject for Turner, and in which Rembrandt's method is followed so closely, that the canvas might almost be taken for one of his own.

Miss Macomber's pictures will remain on exhibition in the Vose Gallery through today. They are attracting much attention, which is not surprising, as not only are they very lovely, but they show she's "got hold of something."

At the Brooks Reed Gallery a collection from Durand-Ruel & Sons of New York, of Monets and Pissarros, and examples of Renoir, Mary Cassatt, Manet, Degas, Sisley, Canals, D'Espagnat and Zandomenighi is on exhibition. Among the Monets is his Venetian series, one of the most recent, begun in 1908 and recently shown in the New York Galleries of the firm.

Prominent at Doll & Richards this week are three recent paintings by W. W. Churchill, "The Sculptor," exhibited at the Pa. Academy, which sold for \$1,500 to an English collector. Other paintings here are some landscapes by Orlando Rouland and F. Usher Devoll. A bronze wall fountain by Lucy Richards also claims attention, as do some miniatures in colored wax, by Ethel Mundy.

At the Copley Gallery there is an exhibit of Arthur R. Freedlander's paintings, mostly portraits and figure pieces. Mr. Freedlander is at his best with vivacious subjects, such as the gay little Viennese Actress, "Feathers and Curls," etc. In "Grandmama," a little boy held in a lady's lap, is charming, but grandmama herself models a trifle flatly, although it would seem the artist had intended otherwise. Another interesting picture is "Mlle. Renée."

The perennially recurring and invariably delightful exhibit of Jessie Wilcox Smith's pictures is on here, too, in the front gallery. Already on the opening day several bore the pleasant little inscription "Sold."

One notes with pleasure that Margaret Richardson's fine portrait of Asa D. Paige has received another prize—the Isaac A. Maynard, from the National Academy in New York. This is not Miss Richardson's most ambitious work, but it is certainly one of her most successful.

PITTSBURGH.

The following painters have been elected to serve on the International Jury, meeting in Pittsburgh April 3 next, to select paintings and award honors for the Seventeenth annual exhibition of the Carnegie Institute: John W. Alexander, N. Y.; Henry Caro-Delvaille, Paris; William M. Chase, N. Y.; Charles H. Davis, Mystic, Conn.; Charles W. Hawthorne, N. Y.; René Xavier Prinet, Paris; W. Elmer Schofield, Phila.; Gardner Symons, N. Y.; Irving R. Wiles, N. Y., and John W. Beatty, Director, President of the Jury, ex officio.

Caro-Delvaille, who has been all Winter in New York and Boston, M. Prinet and C. W. Hawthorne will come to Pittsburgh for the first time as members of the jury. Mr. Hawthorne will return from Paris to attend.

CHARLESTON (S. C.)

The annual Spring exhibition of the Carolina Art Association (Charleston, S. C.), opened this week in the Gibbes Art Gallery, to continue for four weeks. The display comprises fifty paintings representing, A. Worthington Ball, Gifford Beal, G. Bellows, H. Boss, D. P. Brinley, N. Brooke, K. C. Buck, W. Scott Clime, (Miss) J. G. Cochran, C. C. Critcher, A. B. Davis, R. Donoho, Ben Foster, D. Garber, W. W. Gilchrist, Jr., E. Greacen, B. Harrison, C. Hassam, R. Henri, S. Kenadd, P. King, J. Lauber, E. Lawson, J. Lie, G. Luks, C. J. Nordell, L. Ochtman, E. W. Redfield, R. Reid, H. R. Rittenberg, W. S. Robinson, C. Rosen, A. Rosenthal, L. G. Seyffert, R. Spencer, G. Symons, C. S. Tyson, Jr., A. T. Van Laer, F. Wagner, C. H. Walther, F. J. Waugh, L. West, S. E. Whiteman, W. R. C. Wood and C. Yates.



"FLOWER OF YESTERDAY."
By Mary L. Macomber.
At Vose Gallery, Boston.

presided over by President Fred S. Bertsch, is well known, and their annual exhibitions are well patronized. Intermittent "Thumb Box" shows are a feature of their methods of comparison and criticism, which also include practical talks, illustrated by the artist with palette and brush. The membership is 100.

At the O'Brien Galleries, a collection of recent and typical paintings by Childe Hassam is on view.

Giselle d'Unger.

DENVER.

A collection of some forty American oils is on exhibition in the Public Library Gallery. At the same time there is shown about thirty works by local artists selected by the Denver Artists' Club.

The large renaissance court is filled, an eloquent testimonial of the industry of the man who labored for the greater part of his life against such heavy odds. The exhibition is a representative one, comprising many oils, watercolors, and some etchings. Mr. Stetson was essentially a romanticist, and what is known as "a colorist," although, as his pictures show to such advantage in their black and white reproductions, it would seem his sense of form was quite as strong a point.

When he lived in Providence and Boston for a number of years, his pictures were often seen here, so many in this present exhibit are familiar. The imaginative works, with their strong meaning and glowing color make the strongest appeal.

Of the portraits, that of his wife (Grace Ellery Channing) is perhaps the best. It is very simple and dignified in conception.

"Adelaide," a child's head, is also noticeable. Prefacing the catalog is a most sympathetic sketch of the artist's life, written by Mrs. Stetson.

At the Fogg Art Museum in Cambridge there opened, March 17, a loan exhibition

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COMING ART AUCTIONS.
 Hawkins-Allison Collections.

There are now on exhibition in the Anderson Galleries, 17 E. 40 Street, to be sold at auction by the Metropolitan Art Ass'n on Thursday and Friday evenings, March 27-28, at 8.15 o'clock, a rather heterogeneous assortment of old and modern paintings by English, Dutch and French artists, stated to be the property of a Mr. Edward A. Hawkins of New York, and a collection of contemporary Americans, said to belong to Mr. Wm. M. Allison of Brooklyn (with a few additions).

There are some good names represented in this assemblage and collectors of modest means may find, among the 138 canvases, several which would fill gaps, and which probably can be secured at low figures. It is a strange mingling, however, of pictures and names.

Selected from the catalog, the following artists may be mentioned: G. R. Barse, Jr., Beechey, Blakelock, De Borch, Chartran, Hondecoeter, Dougherty, Groll, Hoppner, Israels, Kever, Lely, Metcalf, Minor, Monticelli, Nasmyth, James Patterson, Pasini, Theo, Pembroke, W. T. Richards, Romney, Walter Satterlee, van Cuelen, van der Heyden, van der Neer, Ruysdael, Veristchagin, Wouwermans and Zuecher. The examples of Chartran, Hondecoeter, Pasini and of some of the American painters, and especially the Scotchman, James Patterson, are the best.

John Fenning Collections.

The collection of antiques and paintings, owned by John Fenning and to be sold in consequence of the gallery he has long occupied on Fifth Ave. at 38 St., being demolished, in the Fifth Ave. Art Galleries, the antiques on Monday afternoon next, Mar. 24, and following days at 2.30 P. M., and the 164 oils on Thursday and Friday evenings, March 27-28, next, at 8.15 P. M., by Mr. James P. Silo, are on exhibition at the Galleries, and are well worthy of a visit.

Mr. Fenning has dealt for so many years in antiques, art objects and porcelains and has handled so many pictures, that he has acquired a known taste and good knowledge. In his collection of pictures there are such noted names represented as Beechey, Berne-Bellecour, Breton, Brissot, Constant, Copley, Be Heem, Detaillle, Barons Gerard and Gross, Guardi, Henner, Jacque, Hondecoeter, La Tour, Kneller, Lely, Mytens, Ribera and van Loo, while there are a number of paintings, very sensibly catalogued as of the Dutch, English, French, Italian and Spanish schools.

GEORGE G. BENJAMIN SALE.

The sale of the 68 old and modern Foreign and American oils, forming the collection of Mr. Geo. G. Benjamin, took place in the Plaza ballroom, Tuesday evening last. Mr. Otto Bernet was the auctioneer. The ballroom was well filled, but there was little spirit in the bidding. The highest-priced picture sold, the Raeburn "Neil Gow," was bought by Mr. Benjamin at the Ehrich sale in 1908 for \$650. Other buyers than those noted below were E. Meyer, H. Schultheis, John Levy and J. H. Edwards. Artist's name, title of picture and prices follow:

Wh. A. Bouguereau, "Asleep".....	\$ 115
M. Fortuny, "Pencil Drawing—Study".....	40
G. H. Boughton, "Woman in Gray".....	40
N. Basterl, "Winter Evening".....	90
G. Morland, "Shepherds and Sheep".....	65
H. Bacon, "The Messenger".....	30
R. A. Blakelock, "Indian Burial Place, Colo.".....	110
L. C. Tiffany, "Water Gate at Malta".....	270
R. Palmer, "Landscape".....	50
E. A. Schmidt, "Head of a Man".....	32.50
J. J. Verriassat, "The Cathedral".....	60
R. De Madrazo, "Guitar Player".....	80
O. Miller, "Nude".....	62.50
C. W. Eaton, "A Country Road".....	60
J. F. Murphy, "An Autumn Sunset".....	565
H. D. Martin, "Roadside near Honfleur".....	350
G. Inness, "Near Medfield".....	290
G. H. Boughton, "An Anxious Moment".....	65
Th. Robinson, "Girl with Puppies".....	155
C. Maratta, "The Artist's Daughter".....	95
J. M. Roos, "Mountain Pass".....	32.50
A. Brouwer (attributed), "In the Tavern".....	160
E. Van Der Neer, "Hermit at His Studies".....	400
P. W. Rous, "Landscape—Moonlight".....	330
R. De Madrazo, "The Broken Pitcher".....	130
F. Ziem, "Sunset—Stambouli".....	475
W. Roelofs, "Dutch Canal".....	390
J. Dupre, "The Cottage".....	820
A. G. Decamps, "Marine".....	120
C. H. Delpy, "Landscape".....	47.50
L. Robbe, "Sheep and Donkey".....	47.50
G. Morland, "Smugglers in the Isle of Wight".....	140
A. D. Peppercorn, "A Gray Day".....	120
R. P. Bonington, "Marine".....	100
J. B. Irving, "At the Confessional".....	32.50
Wm. M. Chase, "The East River".....	330
C. M. Dewey, "Twilight".....	80
A. H. Thayer, "A Prize Bull".....	160
F. B. Williams, "Encampment—Valley of the Passaic".....	250

R. C. Minor, "Near the Wigwams," W. W. Seaman, agent.....	500
G. H. Smillie, "Near the Beach—East Gloucester".....	40
M. Mostaert (attributed), "Adoration of the Kings".....	220
P. Neefs, "Interior of Cathedral".....	175
W. Mieris, "Lady at Her Toilet".....	325
Dutch School, "Woman Cutting Cabbages".....	30
G. Michel, "Marine".....	160
H. Lerolle, "Rest for the Weary".....	225
C. E. Jacque, "Close of the Day," W. W. Seaman.....	700
C. E. Jacque, "Eventide".....	950
B. J. Blommers, "Returning Home".....	810
J. Opie, "Head of a Girl," Mrs. F. Fredericks.....	1,075
Old Crome, "Landscape".....	800
M. Weyl, "Landscape".....	225
G. H. Boughton, "Winter".....	115
L. G. Pelouse, "Landscape".....	125
J. F. De Troy, "Nicolas de Catina".....	100
P. Terborch, "Portrait of a Scholar".....	205
K. Fabritius, "The Advocate," Dr. Valentiner.....	525
F. Cotes, "Miss Sophia Temple".....	425
R. Wilson, "Italy".....	250
M. Weyl, "Apple Blossoms".....	125
W. Shirley, "Water Lilies," W. T. Evans (Nat'l Academy, Washington).....	375
B. West, "Innocence".....	740
Sir H. Raeburn, "Neil Gow," R. H. Lorenz, agent.....	1,500
L. Gallat, "The Mendicants".....	280
M. Le Nain, "Group of Peasants".....	290
B. De Karlovsky, "At Bay".....	65
T. P. Rossiter, "Portrait of a Lady".....	50
Grand Total.....	\$18,632.50

DRAKE ART SALE.

At the continuation of the A. W. Drake sale at the American Art Galleries on Mar. 13, \$2,213.50 was realized. The Metropolitan Museum made several purchases, including a XVII century Dutch presentation glass for \$75, and other Dutch glass for \$32.50. Judge A. T. Clearwater paid \$115 for a pair of XVIII century Hanoverian child's cups, and \$62.50 for a Dutch silver fish service.

At both sessions on Mar. 14, \$4,547.50 was realized. In the afternoon antique rings were sold and the best price, \$62.50, was paid by Mrs. James for two rings with clusters, of old Spanish paste. In the evening the paintings were sold. Cottier & Co. paid \$600 for an interior by Jacob Ochterveldt, and \$90 for a "Descent from the Cross" by an unknown German artist. Dr. W. R. Valentiner purchased a painting of fish, of the School of Metsu.

Antique rings were offered Mar. 15. The total realized was \$2,813. Mr. Smathers paid \$170 for a massive gold Parthian ring and \$52.50 for a Japanese royal finger ring. Mrs. James paid \$90 for a gold Greek ring.

The sale closed on Monday, Mar. 17, with a grand total of \$20,918. David Belasco paid \$20 for a blue glass flask decorated with heads of Washington and Captain Bragg. Francis Wilson also bought several lots.

A large emerald bottle was bought by R. Edwards for \$32.50. Mrs. James bought a blue flask decorated with revolutionary portraits for \$32.50. An olive green flask with embossed decorations was bought by John R. Ball for \$25.

MISCELLANEOUS ART SOLD.

Paintings consigned by several owners were sold at Silo's Fifth Ave. Art Galleries Mar. 13 and 14 for \$15,466.

Captain J. R. De Lamar paid \$2,200 for "Portrait of Miss de Stafford," catalogued as a Gainsborough; \$455 for an attributed Jacque "Landscape and Sheep" and \$240 for Kaval's "Girl with a Tambourine." Mr. H. Wolf paid \$1,800 for "Lady Sinclair," catalogued as a Hopper, and Mr. J. F. Thompson \$1,300 for "Mlle. de Clermont," catalogued as a Nattier; \$900 for an attributed Delacroix's "Attack" and \$950 for "Landscape and Cattle," catalogued as a Troyon. "Sunset," by Ziem, went to Mr. Edward Brady for \$515.

JOHNS COLLECTION SALE.

Mr. Eugen Boross paid \$250 for a mantel clock of white marble and ormolu, at the sale of the collections of Mrs. Arthur Johns at the Anderson Galleries, Mar. 13. The total for the day was \$3,863. A pair of Wedgwood candlesticks went to Mr. T. Boyd for \$75. Mr. E. J. Farmer gave \$95 for a bronze figure of Venus with an apple. A pair of ormolu vases of Empire design went to Mr. A. K. Albright for \$90.

The total for Mar. 14 was \$5,830.50. Mr. G. Beekman paid \$490 for a gold snake necklace and Mr. H. Townsend secured another for \$100. Mr. S. P. Avery gave \$1,100 for a Chinese cloisonne temple altar piece.

The closing session Mar. 15 realized \$6,432.50, and the prints and paintings brought \$3,305.50, making the grand total for the sale \$26,817.50. Mr. A. C. Zabriskie paid \$185 for a marquetry desk. Mr. J. Stark made several purchases, including an oak side chair for \$150, a satinwood cabinet for \$155 and a drawing room cabinet for \$160.

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